

The **Willie Nelson** *Guitar* *Songbook*

Authentic
GUITAR-TAB
Edition
Includes Complete Solos



 Library



9134263370

The Willie Nelson guitar songbook
Color: Many of the illustrations

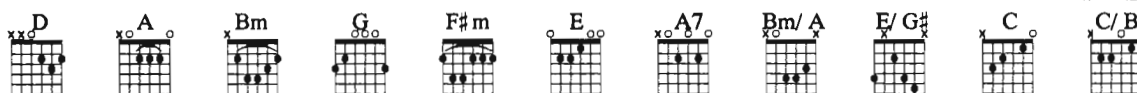


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CITY OF NEW ORLEANS

Words and Music by
STEVE GOODMAN



Moderately fast ♩ = 144

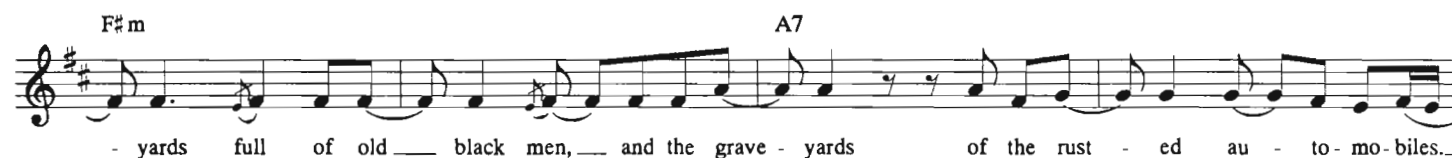
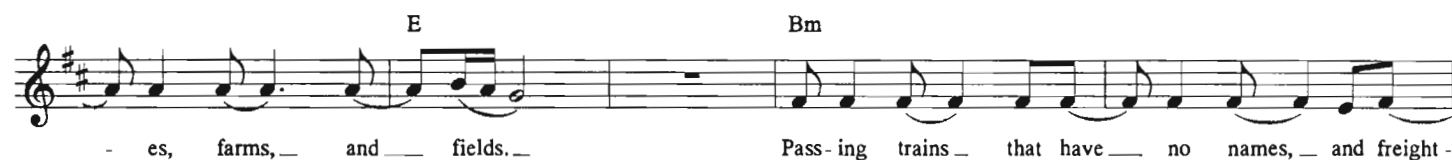
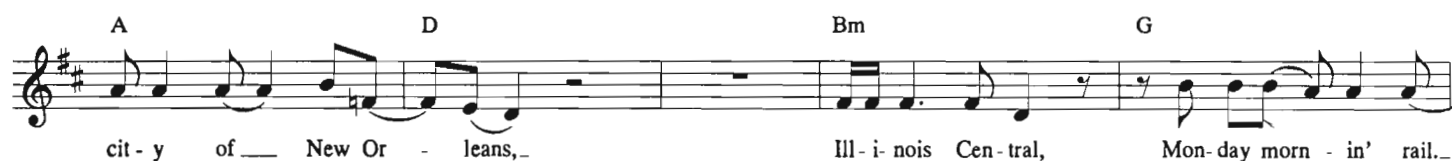
Intro:

Gtr.1 D
(Acous.)



Verses 1, 2, 3:

1. Rid - in' on ___ the
2., 3. See additional lyrics.



Chorus:

D G A D Bm

Good-morn-in' A-mer-i-ca how are you? Say, don't you know me,

G D A D A

I'm your na-tive son. I'm the train they call the "Cit-y of New Or-

Bm Bm/A E/G# C C/B A 3rd time to Coda

leans" and I'll be gone five-hun-dred miles when the day is

1. D 2. D

done. 2. Deal-in' done.

Guitar Solo

G A D Bm

sim.

TAB: 10 10 10 9 (9) 9 9 7 7 (7) 5 5 5 7 (7) 7 7 5 5 7

G D A D A Bm Bm/A

TAB: (7) 7 7 7 5 5 (5) 5 8 7 7 7 5 (5) 5 5 7 1 (9) 9

E/G# C C/B A D D.S. al Coda

TAB: (9) 7 6 7 8 (8) 8 8 7 7 7 5 5 5 5 1/2 6 (6) 7

⊕ Coda

D

Guitar Solo

A

sim.

D Bm G D
 A D
 Bm G D

fade out

Verse 2:

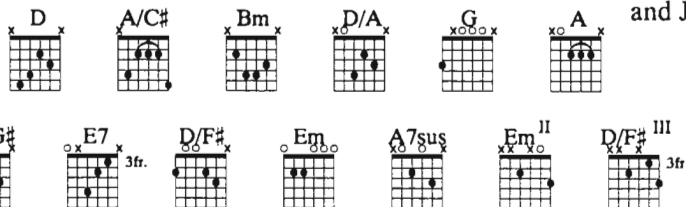
Dealin' cards with the old man in the club car.
 Penny a point, ain't no one keepin' score.
 Pass the paper bag that holds the bottle,
 feel the wheels rumblin' 'neath the floor.
 And the sons of pullman porters and the sons of engineers
 ride their fathers magic carpet made of steel.
 Mothers with their babes asleep rockin' to the gentle beat
 and the rhythm of the rails is all they feel.

Verse 3:

Night time on the City of New Orleans,
 changin' cars in Memphis Tennessee.
 Half way home, we'll be there by morning;
 through the Mississippi darkness rollin' down to the sea.
 But all the towns and people seem to fade into a bad dream
 and the steel rails still ain't heard the news.
 The conductor sings his songs again, "The passengers will please refrain, . . ."
 This train has got the disappearing railroad blues.

ALWAYS ON MY MIND

Words and Music by
WAYNE THOMPSON, MARK JAMES
and JOHNNY CHRISTOPHER



Ballad ♩ = 72

Intro:

* Gtr. 1 (Acous. or Elec.)

Intro:

mf hold

G D/F# Em7 Asus

TAB: 0 0 0 2 3 3 2 3 0 0 3 2 4 2 2 0

* Piano arr. for gtr.

Verse 1:
Rhy. Fig. 1

D A/C# Bm D/A G

May-be I did-n't love _ you _ quite as of-ten as I could have.

D A/C# Bm D/A E7/G# E7

And may-be I did-n't treat _ you _ quite as good _ as I should have.

end Rhy. Fig. 1

G D G D/F#

If I made _ you feel _ sec-ond best, girl I'm sor-ry I _ was blind.

Gtr. 2 (nylon string)

p hold

TAB: 5 4 3 3 4 5 5 4 2 3 2 3 2 4 5 4 3 3 4 2 3 2

Em Em/D A(5) Bm A/C# D Em D/F#

You were al - ways on my mind,

hold hold hold hold hold hold

TAB

Verse 2:

G A7 D G A D

you were al - ways on my mind. And may-be I did-n't

hold hold hold hold

TAB

A/C# Bm sus2 D/A G

hold you all those lone-ly, lone - ly times.

hold hold hold hold hold

TAB

D A/C# (Bm) D/A

I guess I nev-er told you I'm so hap-py that you're mine.

hold hold hold hold

TAB

E7/G# E7 G D

Lit - tle things — I should have said and done,

hold hold hold hold

TAB

4 2 4 3 3 4 6 4 3 5 3 5 4 2 3 2 4

G D/F# 3 Em9 G/D A G/B A/C#

I just nev - er took the time. — But you were al - ways on my

hold hold hold hold hold

TAB

5 4 3 3 4 2 3 2 2 0 0 2 0 0 2 (2) 2 2 2 3 0 2 2 4

2nd time to Coda ⊕

D Em D/F# G A7 D G A

mind, you were al - ways on my mind. —

hold hold hold hold hold

TAB

5 4 2 3 0 3 5 4 3 5 4 3 0 2 5 4 2 3 0 0 2 2 2 0

Bridge:

Rhy. Fig. 2

D A/C# Bm D/A G D/F#

Tell me, tell me that your sweet love — has - n't

3 3

end Rhy. Fig. 2 w/Rhy. Fig. 2

Em A7sus A D A/C# Bm D/A

died. — And give me, — give me

3

G 3 D/F# 3 Em A7sus A D

one more chance to keep you — sat-is-fied, ————— I'll keep you sat-is — fied—

Gtr. 3 (Elec.)

mf

TAB

7 8 10 8 7

A/C# Bm D/A G A D

Gtr. 2


1

TAB

5 7 5 7 5 7 5 (5) 7 6 4 4 4 2 4 2 7 5 7 5 8 7 8

A/C# Bm D/A E7/G# E7

(Gtr. 3 out)

D.S.  al Coda

TAB

7 8 7 8 7 8 7 5 6 7 9 7 9 7 6 9 (9) 9 7 7 7 7 7 10

⊕
Coda

D A Bm A/C#

mind, ————— you were al — ways on my

D Em II D/F# III G A D

rit.

Freely

mind, ————— you were al — ways on my — mind.

B E

I knew we'd nev-er meet a - gain. (end Rhy. Fig. 2)

hold hold

TAB

0 0 1 2 2 2 2 0 2 0 1 2 4

Chorus:

A D/F# E

Love is like a dy - ing em - ber; and on - ly

hold hold hold

TAB

0 2 2 2 0 3 2 2 1 0 0 1

0 0 0 (0) 4 0 4 2 0 2

Verse 3:
w/Rhy. Fig. 2

B N.C. E

mem - o - ries re - main. And through the ag - es I'll re -

hold

TAB

(0) 4 2 2 0 4 2

B E

mem - ber Blue eyes cry-in' in the rain.

hold

TAB

0 2 0 0 2 4 5 2

Guitar Solo:
w/Rhy. Fig. 1

w/Rhy. Fig. 1 (1st 6 bars only)

B

* Gtr. 2

⑥ open E ⑤ 3fr. E Cdim 2fr. B E7/B 1fr. B \flat Gm/B \flat

* Acous. steel string

Chorus:

A

Some - day when we meet up yon - der,

D/F# E

we'll ³ stroll hand and hand ³ a - gain

hold

TAB

0 2 0 1 0 1

0 4 2 0 2 2 1

Verse 4:

B N.C. E

in a land

hold *hold*

TAB

2 2 0 2 0 4 2 0 2

that knows no part - ing. Blue eyes

hold *hold*

TAB

0 1 2 1 1 0 0 4 4 2 4

0 2 0 2 0 0 1 2 2

E A E *rit.*

cry - in' in the rain. *rit.*

hold *hold* *hold*

TAB

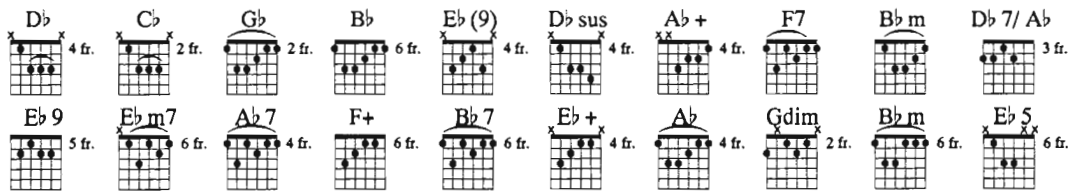
2 4 4 0 0 0 2 0 1 0 1

2 2 0 0 2 0 2 0 2

GEORGIA ON MY MIND

Lyrics by
STUART GORRELL

Music by
HOAGY CARMICHAEL



Slow ballad ♩ = 58 (♩ = ♩³)

Intro: Gtr. 2 (Organ arr. for gtr.) D♭ B♭ E♭ (9) G♭ D♭ sus D♭ Gtr. 2 (Nylon string) A♭ +

mf hold-----4 hold-----4 hold-----4 *mf* hold-----4

TAB: 11 8 10 9 7 6 6 3 6 8 6 6 9 8 7 6 4 5 4 5 4 5

Verse 1:

D♭ F7 B♭ m D♭ 7 / A♭

Rhy. Fig. 1 Georg - ia, — Georg - ia, the whole day

hold-----4

TAB: 6 6 4 1 2 4 3 4 4

G♭ E♭ 9 / G D♭ / A♭ B♭ E♭ m7 A♭ 7

— through, — just an old — sweet song — keeps Georg - ia on my

hold-----4 hold-----4 hold-----4 hold-----4

TAB: 2 3 4 6 5 6 6 7 6 8 6 7 6 4 4

Verse 2:

F+ B♭ 7 E♭ + A♭ D♭ 7

mind. Georg - ia,

end Rhy. Fig 1

hold-----4 hold-----4 hold-----4 hold-----4 hold-----4

TAB: 8 7 6 6 7 6 5 4 5 4 4 (4) 9 10 9

F7 B \flat m D \flat 7/ A \flat G \flat Gdim

Georg - ia, a song of you comes.

hold ----- 4 hold ----- 4 hold ----- 4

T A B

1 2 4 1 4 3 2 4 3

D \flat / A \flat (B \flat 7) E \flat m7 A \flat D \flat 5 G \flat

sweet and clear, as moon - light through the pines.

hold ----- 4 hold ----- 4 hold ----- 4

T A B

3 4 7 6 8 4 5 4 5 6 4 2 3 4

Bridge:

D \flat F5 B \flat m E \flat 5 (B \flat m) G \flat

Oth - er arms reach out to me,

hold ----- 4 hold ----- 4 hold ----- 4

T A B

4 3 1 2 1 3 1 2 4 3 1 3 2

B \flat m E \flat 5 (B \flat m) E \flat (B \flat m) (E \flat m/ G \flat)

oth - er eyes smile ten - der - ly. Still in peace - ful

hold ----- 4 hold ----- 4 hold ----- 4

T A B

3 2 4 1 8 1 3 1 1

Chords: D \flat C Fm7 E E \flat m7 A \flat 7

dreams I see the road leads back to you.

hold hold hold hold hold hold

TAB: 4 6 3 5 8 10 9 7 9 6 8 6 4 4

Verse 3:

Chords: D \flat F7 B \flat m D \flat / A \flat

Georg - ia, Georg - ia, no peace I

hold hold hold hold

TAB: 4 6 4 1 2 1 2 3 4

Chords: G \flat E \flat 9 / G (D \flat / A \flat) B \flat E \flat m7 A \flat 7 (no 3rd)

find... Just an old sweet song keeps Georg - ia on my

hold hold hold

TAB: 2 3 4 6 6 3 4 3 2 1 3 6 6 8 4 4 4

Harp solo
w/ Rhy. Fig. 1

Chords: D \flat G \flat D \flat A \flat 7(#5) D \flat

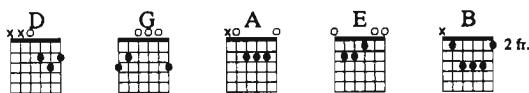
mind. Georg - ia,

hold hold hold hold

TAB: 4 6 2 3 4 1 2 5 4 6 5 6 6 6

GOOD HEARTED WOMAN

Words and Music by
WAYLON JENNINGS and
WILLIE NELSON



Fast country double time ♩ = 144

Intro:

Gtr.1 (Nylon string)

* Hold notes to form chords at your discretion

Verses 1 and 2:

Good Hearted Woman - 6 - 1

G

are just fell by the way. And the good

TAB

3 0 2 0 2 0 2 0 3 0 2 0 2 0 0

A

D

life he prom-ised ain't what she's liv- in' to- day.

TAB

0 3 3 2 2 0 0 0 0 0 2 4

But she nev-er com-plains of the bad times or the bad things he's

TAB

0 3 3 2 2 0 2 0 2 0 2 0 2 0 0

G

A

done, Lord. She just talks a- bout all the good times they've had

TAB

3 0 2 0 2 0 3 0 2 0 2 0 0

D

and all the good times to come. She's a

TAB

Chorus:

G

good - heart - ed wo - man in love with a good - tim - in' man. _

TAB

A

And she loves him in spite of his ways that she don't un-der-stand.

TAB

D

Through tear - drops and laugh - ter _ they're gon - na'

TAB

G

pass through this world _ hand _ in hand. This

TAB

0 0 0 2 0 0 2 0 0

3 3 0 2 3 0 2 0 0

A

D

2nd time to Coda ⊕

good heart - ed wo - man in love with a good - tim - in' man. _

TAB

0 3 3 3 2 0 0 0 0 2 4

Harp solo

D

TAB

0 2 2 2 2 0 0 2 4 0 0 2 2 0 0 2 2 0 0 0 0 3 2 0

G

A

TAB

0 0 0 2 0 2 0 0 2 0 0 2 0 2 0 2 0 0 0 0

Piano solo

4

TAB

2 0 0 4 2 4 0 3 2 0 0 0 0 4 0 0 2 3 0 3

A D/A A B5

pass through this world_ hand_ in hand. This good heart - ed wo - man in

T								
A	2	3	3	3	2	2	0	
B	0	0	0	0	0	0	4	2

E A/E E A/E E A/E E

love with a good - tim - in' man. _

T								
A	0	2	0	2	0	2	0	(0)
B	0	0	0	0	0	0	2	0

Verse 2:

He likes the night life;
 the bright lights and his good timin' friends.
 And when the party's all over
 she'll welcome him back home again.
 Y'all know she don't understand him,
 she does the best that she can.
 She's a good hearted woman
 in love with a good timin' man.

MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS

Words and Music by
ED BRUCE and
PATSY BRUCE



Moderate ♩ = 168

Freely

Gtr. 2 Chorus:
(Acous.)

N.C. *mf* *sim.*

Mam - mas, don't let your ba - bies grow up to be cow - boys. Don't

Gtr.1 (Nylon string) *mf*

TAB

3 0 5 7 3 0

A6

let 'em pick guit - ars and drive in old trucks, make 'em be doc - tors and law - yers and such.

D *sim.*

Mam - mas, don't let your ba - bies grow up to be cow -

TAB

0 2 4 0

G

A6

- boys. They'll nev - er stay home and they're al - ways a - lone,

TAB

0 0 0 2

5 7

D Dsus D

e - ven with some - one they love.

TAB

0 0 0 0 2 4

Verse 1:

sim. G

Cow - boys ain't ea - sy to love and they're hard - er to hold, and

hold

TAB

0 0 0 0 2 0 2 0 0 0 3 0

A6 D

they'd rath - er give you a song than dia - monds and gold.

TAB

0 0 0 3 3 2 3 2 0 2 4

G

Lone star belt buck - les, and old fa - ded Le - vi's and each night be - gins a new day.

TAB

0 0 0 0

A6

And if you don't un-der-stand him, and he don't die young,

hold

TAB

3 5 4 0 0 2

D

Chorus:

he'll prob-ly just ride a-way. Mam-mas, don't let your ba-

hold

hold

TAB

0 2 0 0 0 3 0 2 0 2 4 0

G sim.

A7

- bies grow up to be cow-boys. Don't let 'em pick guit-ars and drive in old trucks,

hold

hold

TAB

0 0 0 0 0 0 0 0

D

make 'em be doc-tors, and law-yers and such.

TAB

0 0 0 3 2 0 0 0 2 4

sim. G A7

Mam - mas, — don't let your ba - bies grow up to be cow - boys. They'll nev - er stay home. and they're

hold ----- 4

T
A
B

D

al - ways a - lone, e - ven — with some - one they — love.

hold ----- 4

T
A
B

Verse 2:

E A *sim.*

Cow - boys like smok - ey old pool - rooms and clear moun - tain morn - ings.

B7 w/Fill 1 E

Lit - tle warm pup - pies, and child - ren and girls of the night. And

them that don't know him won't — like — him and them that do —

A B

— some - times — won't know how to take him. He ain't wrong, he's just dif - 'frent but

Fill 1
(Gtr. 1)

T
A
B

his pride won't let him do the things to make you think he's right. Mam - mas, don't let your ba -

- bies grow up to be cow - boys. Don't let 'em pick guit - ars and drive in old trucks,

make 'em be doc - tors and law - yers and such.

Mam - mas, don't let your ba - bies grow up to be cow - boys. They'll nev - er stay home and they're

al - ways a - lone, e - ven with some - one they love. Mam - mas, don't let your ba -

- bies grow up to be cow - boys. Don't let 'em pick guit - ars and drive in old trucks,

make 'em be doc - tors and law - yers and such. Mam - mas, don't let your ba -

Repeat and fade

Fill 2 (Gtr. 1)

2 2 2 2 2 2 0 2 2 0 2 0 2 0 2 0

Fill 3 (Gtr. 1)

2 2 2 0 2 2

Fill 4 (Gtr. 1)

3 4 3 4 5 2

Fill 5 (Gtr. 1)

0 2 4 0 3 2 0 3 2 2 4 2 2 4 2 0

Fill 6 (Gtr. 1)

2 0 2 0 2 0 2 0 2 0

E E/B A A/E D

I burned up my child hood days. I learned all the

hold

TAB

D/A D D/A G

rules of a mod-ern day drift-er; don't you hold on

hold

TAB

D D/A G

to noth-in' too long. Just take what you need from the

hold

TAB

D G D/A Dadd9 A

la - dies then leave them with the words of a sad coun - try

hold

TAB

Chorus:

D G D

song. My he - roes have al - ways been cow - boys,

TAB 0 2 2 2 2 2 2 2 2 2 2 2 2 2

E7 A G

and they still are it seems. Sad - ly in

D G D A7

search of and one step in back of them - selves, and their slow mov - in'

④ open D ⑤ open A D ④ open D ⑤ open A D 2nd time To Coda ⊕

hold dreams.

⊕ Coda G ④ open D G D G D Dsus2

Sad - ly in search of, and one step in back of them - selves and their

A7 G D G D G D

slow mov - in' dreams.

Verse 2:

Cowboys are special, with their own brand of misery
 from being alone too long.
 You could die from the cold in the arms of
 a nightmare, knowing well your best days are gone.
 Pickin' up hookers instead of my pen, I let the
 words of my youth fade away.
 Old worn out saddles and old worn out mem'ries
 with no one and no place to stay.

E A

- way. We're the best of friends in - sist - ing that the world be turn - ing our.

hold hold

TAB

E B E

way, and our way is on the road a - gain,

hold

TAB

G#7

sim.

I just can't wait to get on the road a - gain. The life I love is mak-in' mu -

hold

TAB

2nd time to Coda ⊕

F#m A B E

- sic with my friends, and I can't wait to get on the road a - gain.

Gtr. 3 (Elec.)

(mf)

TAB

Interlude N.C. (E)
Gtr. 2

(G#7)

Tablature for Gtr. 2 (N.C. (E) and (G#7))

Staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 2: Bass clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 3: Tablature for Gtr. 2 (N.C. (E) and (G#7)). The notation shows a series of numbers (6, 7, 7, 7, 6, 7, 9, 7, 5, 7, 5, 4, 8, 8, 8, 8, 7, 8, 9, 8, 6, 8, 6, 9, 9, 8, 7, 8, 7, 4, 4, 6, 4, 6) indicating fret positions.

Gtr. 3 (Elec.)

Tablature for Gtr. 3 (Elec.)

Staff 1: Treble clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 2: Bass clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 3: Tablature for Gtr. 3 (Elec.). The notation shows a series of numbers (3, 4, 4, 4, 3, 4, 4, 4, 2, 4, 2, 5, 4, 4, 4, 4, 3, 4, 4, 4, 2, 4, 2, 5) indicating fret positions.

(F#m)

Tablature for Gtr. 1 (F#m, (A), (B), 1. (E), 2. (E))

Staff 1: Treble clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 2: Bass clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 3: Tablature for Gtr. 1 (F#m, (A), (B), 1. (E), 2. (E)). The notation shows a series of numbers (7, 5, 5, 4, 5, 7, 7, 9, 9, 9, 7, 7, 7, 5, 5, 4, 5, 7, 4, 9, 9, 9, 8, 6, 6, 8, 9, 5, 7, 4, 9, 9, 9) indicating fret positions.

D.S. al Coda

On the road

Tablature for Gtr. 1 (F#m, (A), (B), 1. (E), 2. (E))

Staff 1: Treble clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 2: Bass clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 3: Tablature for Gtr. 1 (F#m, (A), (B), 1. (E), 2. (E)). The notation shows a series of numbers (4, 2, 2, 1, 2, 2, 4, 4, 5, 5, 5, 5, 4, 5, 4, 2, 2, 4, 5, 4, 4, 5) indicating fret positions.

Coda

Tablature for Coda (E, A, B, E, B, E)

Staff 1: Treble clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 2: Bass clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 3: Tablature for Coda (E, A, B, E, B, E). The notation shows a series of numbers (2, 2, 2, 0, 2, 2, 0, 2, 2, 0, 2, 0) indicating fret positions.

And I can't wait to get on the road a gain.

hold - - -

Tablature for Coda (E, A, B, E, B, E)

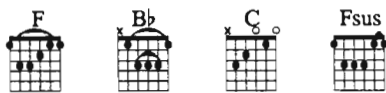
Staff 1: Treble clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 2: Bass clef, key signature of three sharps. The notation shows a series of eighth and sixteenth notes, with some notes marked with an 'x'.

Staff 3: Tablature for Coda (E, A, B, E, B, E). The notation shows a series of numbers (5, 7, 4, 4, 5, 5, 5, 5, 4, 4, 4, 4, 5, 4, 2, 2, 4, 2, 4, 5, 5, 4, 7, 12, 12) indicating fret positions.

UNCLOUDY DAY

TRADITIONAL
Arrangement by WILLIE NELSON



Fast ♩ = 168
Guitar solo: Gtr. 2 (Acous.)

Gtr. 1 (Nylon string) *f*

F

Bb

TAB

1 3 1 1 3 1 1 3 3 5 5 3 1 1 3 1 0 1

F

C

TAB

(1) 1 3 1 (1) 1 3 1 1 3 1 1 1 3 1 0 0 (0) 2 2 3 3 4

F

sim.

TAB

1 1 3 4 3 1 1 x 1 3 1 3 3 3 3 3 3 3 3 1/2 1

Bb

F

TAB

(3) 3 3 3 (3) 3 1 (1) 3 1 3 4 5 1 2 1 6 1 3 1/2 x 3

C F

1. Oh they tell.

T
A (3) 3 1 3 4 4-2 3 1 1 3 3 3 1 0 3 1 3 0 3 1

B

Verses 1, 2, & 3:

B \flat F

me of a home far be-yond the skies. And they tell me of a home.

2. 3. See additional lyrics.

C F B \flat

far a-way. Oh they tell me of a home where no storm clouds rise,

F C F F

oh they tell me of an un-cloud-y day. Oh, the land of

C F

cloud-less days, oh, the land of an un-cloud-ed sky. Oh they tell me of a home.

B \flat F C F

where no storm-clouds rise, oh they tell me of an un-cloud-y day.

4th time to Coda

Solos: Piano (1st time) slide gtr. (2nd time)
organ (3rd time)

Rhy. Gtr. play verse form 1 time for each solo

17

Coda F F \sharp F

day.

Verse 2:

Well they tell me of a home where my friends have gone.

And they tell me of that land far away.

Where the dream of life and eternal bloom
shares its fragrance through the uncloudy day.

Verse 3:

Oh they tell me of the King and his beauty there,

And they tell me that mine eyes shall behold

where he sits on the throne that is whiter
than snow in the city that is made of gold.

Verse 4:

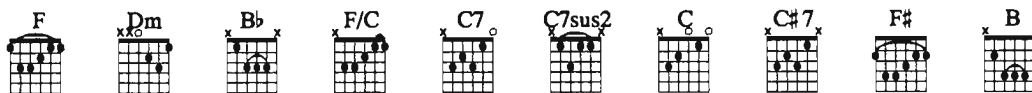
Oh they tell me that he smiles on his children there.

And his smile drives their sorrows away.

And they tell me that no tears will ever come again,
in that lovely land of uncloudy days.

SEVEN SPANISH ANGELS

Words and Music by
EDDIE SETSER and
TROY SEALS



Slow ♩ = 66

Intro:

Gtr.2 (Acous.)

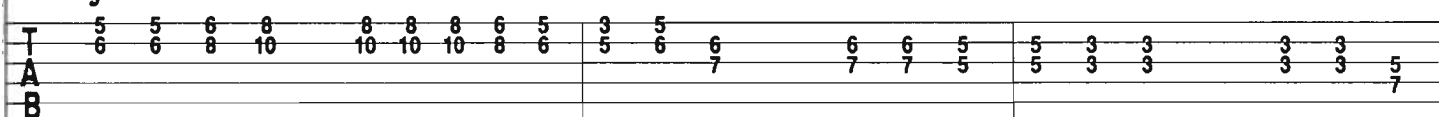
Dm

Bb

F/C

Gtr. 1 (Nylon string)

mf



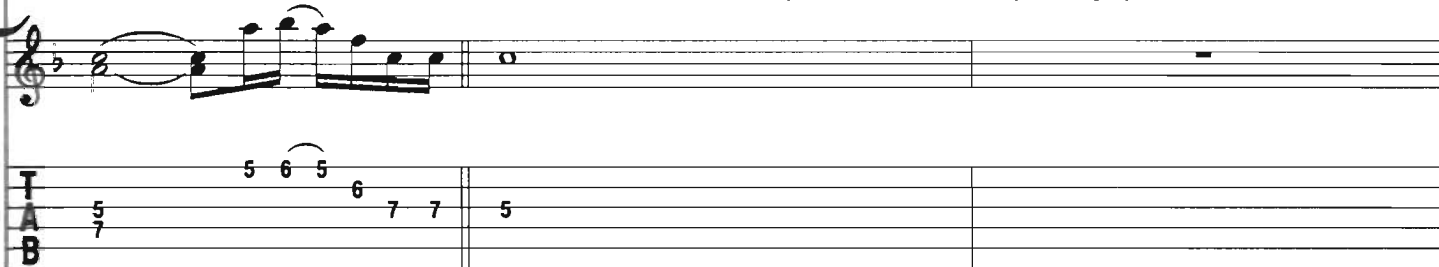
Verse 1: (Ray Charles)

F

F

C7

He looked down in - to her brown eyes, and said, "Say a prayer for me." — She



C7sus2

F

threw her arms — a - round — him, whis-pered, "God will keep — us free." —

They could



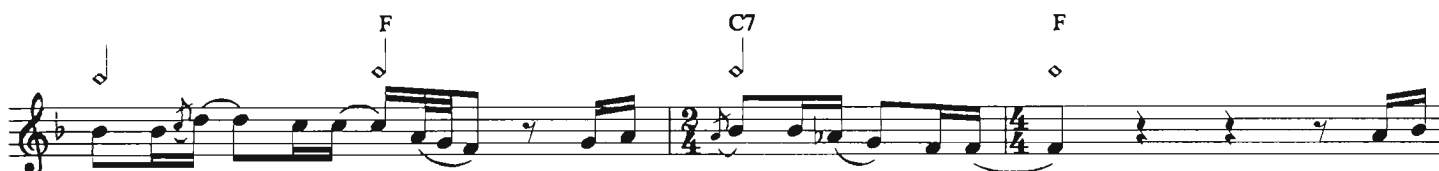
hear the rid - ers com- in',

he said, "This is my — last — fight; if they

take me back — to Tex - as, —

they won't take me back — a - live." —

There were



Seven Spanish Angels - 4 - 1

Chorus:

Both gtrs.

sev - en Span - ish an - gels — at the al - tar of — the sun. They were

pray'n for the lov - ers — in the val - ley of — the gun. When the

bat - tle stopped, and the smoke cleared, — there was thun - der from — the throne, — and

sev - en Span - ish an - gels — took a - noth - er an - gel home. —

2nd time to Coda ⊕

Verse 2: (Willie Nelson)

Gtr.1

She reached down and picked the gun up that lay smok-

TAB

5 5 5 3 3 3 | 3 1 1 | 1 1 2

5 5 5 3 3 3 | 3 2 2 |

hold -----

C7 F D.S. $\frac{3}{4}$ al Coda

fles fired a - gain. There were

hold hold hold

T
A
B

5 5 5 5 10 10 10 10 10 8 8 10 10 10 10

Coda Chorus: F#

There were sev-en Span-ish an-gels at the al-tar of the sun.

They were pray'n for the lov-ers in the val-ley of the gun.

When the bat-tle stopped, and the smoke cleared, there was thun-der from the throne, and

sev-en Span-ish an-gels took a-noth-er an-gel home. There were

w/Fill 1 (1st time only)

Fill 1

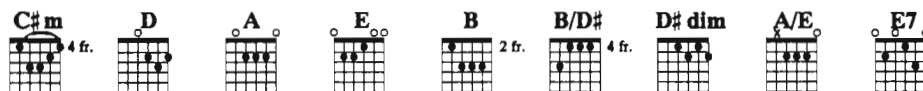
Gtr. 1

T
A
B

9 9 9 7 7 6 6 7 6 9 7 7

ANGEL FLYING TOO CLOSE TO THE GROUND

Words and Music by
WILLIE NELSON



Freely

N.C.

Chords: C#m, D, A, E, B, B/D#, D#dim, A/E, E7

Lyrics: If you had not have fall - en, then I would not have

mf hold

TAB: 4 6 6 6 6 6 2 0

Chords: A, (D) D5, E, A

Lyrics: found you. An-gel fly - ing too close to the ground.

hold

TAB: 0 2 2 2 2 2 3 2 0 2 1 0 2 2 2 2

Slowly ♩ = 60

Verses 1 & 2:

Chords: E, A, C#m

Lyrics: 1. And I _____ patched up your bro-ken wing,
2. See additional lyrics.

hold

TAB: 0 2 0 1 0 1 2 5 6 5 6 6 0

Angel Flying Too Close to the Ground - 4 - 1

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(D)
D5

and hung a-round a-while; _____

try'n' to keep your spir-its

hold -----

TAB

2 0 2 2 4 4 4 2

(E)

up, _____

and your fe-ver down.

hold -----

TAB

(4 4 4 2 2 4 2 1) 4 4 2 2 4 2 1 0 0 0 0 2 4

(A) (C#m) D5

I knew some-day _____ that you _____ would fly a-way, _____

TAB

0 0 0 0 0 2 2 2 0 0 0

C#5 C5 B5 (B/D#) (E)

for love's the great-est heal-er _____ to be found..

hold -----

TAB

(2 6) 2 0 6 5 4 2 2 2 2 2 2 0 0 0

(A) (C#m) D

So leave me if you need to, _____ I _____ will still re-mem-ber,.

TAB: 2 2 1 1 1 2 2 2 4 4 4 0

D# dim A/E (E7) 3 (A) 2nd time to Coda ⊕

an-gel fly-ing too close _____ to the ground. _____

hold ----- 4

TAB: 2 1 2 2 1 2 2 2 2 0

Guitar Solo (E) (A) 3 (C#m) (D)

f

TAB: 5 7 4 5 5 5 5 5 5 4 5 5 5 2 5 7 7 4 5

(A) 3 (D) (E)

TAB: 5 5 5 6 2 2 3 (3) 3 3 2 3 3 3 3 2 3 2 2 2 2 5 7 5 6 0 0 0

(A) N.C. (A) (C#m) (D) 3

TAB: (5) 6 0 0 0 1 2 4 0 2 2 2 2 2 2 2 1 (1) 1 5 5 4 4 4 1 2 2

(A) (B)

TAB

(E) *D.S. al Coda*

TAB

⊕
Coda

A5 A7

So leave me — if you — need — to, —

TAB

D5 D# dim A/E

I'll — still re-mem-ber; — an-gel — fly-ing

TAB

(E) (D) (A/C#) (Bm) A

too close — to the ground. —

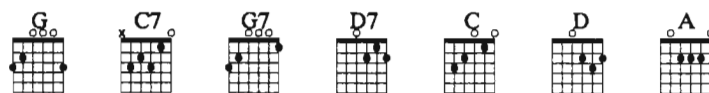
TAB

Verse 2:

Fly on, fly on past the speed of sound,
I'd rather see you up than see you down.

WHISKEY RIVER

Words and Music by
JOHNNY BUSH and
PAUL STROUD



♩ = 69

N.C. (G)

Whis - key Riv - er take my mind; -

Gtr. 1 (Nylon string)

f

TAB

5	5	5	5	5	5	5	5	5	5		
3	3	3	3	3	3	3	3	3	3	3	0

Moderate ♩ = 96

Chorus:

(C7)

don't let her mem - 'ry tor - ture me.

Rhy. Fig. 1

3

TAB

5	3	3	5	3	0	5	5	5	3
5	3	3	5	3	0	5	5	5	3

(G7)

Whis - key Riv - er don't run dry; -

3 3 3 3

TAB

5	3	0	3	3	5	3	0	5	5	3	0	5	3	0
5	3	0	3	3	5	3	0	5	5	3	0	5	3	0

(D7)

you're all I got, take care of me.

TAB

(G)

(C7)

Whis - key Riv - er take my mind; end Rhy. Fig. 1

TAB

5 5 5 5 5 5 5 5 5 3 0 3 5 3 0 5 5

3 3 3 3 3 3 3 3

(G7)

don't let her mem - 'ry tor - ture me.

TAB

5 3 5 3 0 3 5 5 3 0 3 5 (3)

(D)

Whis - key Riv - er don't run dry,

TAB

5 3 0 5 3 0

N.C. (G)

— you're all — I got — take care — of me. —

TAB

5 5 5 5 5 2 2 0 0 0

3 3 3 3 5 3 3 0 2

Verses 1 & 2:

Double time ♩ = ♩

w/Fill 1 (2nd time only)

(C)

(G)

1.2. I'm drown-ing in — a whis-key riv-er, bath-ing my

TAB

0 0 2 5 (5/3) 5 5 (5)

3 3 3 3 3 3 3 3

(A)

(D)

(G)

mem-'ried mind — in the wet-ness — of its soul. Feel-ing the am-

TAB

5 0 2 (2/0) 2 2 0 2 0 3

3 3 3 3 3 3 3 3

Fill 1

G5

TAB

0 (0/0)

3 (3)

(C)

- ber cur - rent flow - ing from my mind, and

hold - - -

TAB

0 2 1 1 (1) 0 1 0
2 2 3 (3) 2 3

(D) (G) Half time ♩ = ♩

warm an emp - ty heart you left so cold. Whis - key Riv - er take my mind, -

TAB

3 0 2 0 2 0 5

Chorus:
w/Rhy. Fig. 1

(C7)

don't let her mem - 'ry tor - ture me.

(G7) (D)

Whis - key Riv - er don't run dry

2nd time to Coda ⊕

(G)

... you're all I got, take care of me.

TAB

5 5 5 5 5 5 5 5
3 3 3 3 3 3 3 3

Guitar solo:

(C)

First system of guitar solo notation, measures 1-10. The staff shows a melodic line in C major. The tablature below indicates fingerings: 5 5 6 6 6 7 7 7 7 8 8 8 8 9 9 10 for the first measure, and 10 10 10 10 10 10 10 10 10 10 10 10 for the second measure.

(G)

Second system of guitar solo notation, measures 11-20. The staff shows a melodic line in G major. The tablature below indicates fingerings: 10 10 10 10 10 10 10 10 10 10 10 10 for the first measure, and 10 5 5 5 3 0 3 5 3 5 for the second measure.

(D)

Third system of guitar solo notation, measures 21-30. The staff shows a melodic line in D major. The tablature below indicates fingerings: 5 (5) 5 3 0 3 5 3 5 5 3 0 3 5 5 5 for the first measure, and 2 4 x 3 3 3 5 3 for the second measure.

(G)

Fourth system of guitar solo notation, measures 31-40. The staff shows a melodic line in G major. The tablature below indicates fingerings: 2 4 x 3 3 3 5 3 3 5 3 (3) 3 5 3 3 5 3 3 5 3 5 for the first measure, and 3 5 3 3 5 3 3 5 3 3 5 3 3 5 3 5 for the second measure.

Fifth system of guitar solo notation, measures 41-50. The staff shows a melodic line in G major. The tablature below indicates fingerings: 3 3 4 4 5 5 6 6 7 7 8 8 3 3 6 3 6 5 5 3 5 5 5 5 5 5 for the first measure, and 8 3 3 6 3 6 5 5 3 5 5 5 5 5 5 5 for the second measure.

(C)

Sixth system of guitar solo notation, measures 51-60. The staff shows a melodic line in C major. The tablature below indicates fingerings: 5 3 5 5 3 0 3 5 3 5 3 5 3 0 5 5 3 0 5 3 0 0 3 5 3 6 for the first measure, and 5 5 3 0 5 3 0 5 5 3 0 0 3 5 3 6 for the second measure.

(G) (D)

TAB 5 5 3 0 5 5 3 0 5 3 5 2 4 4 4 4 3

(G)

TAB 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5

(C)

TAB 3 3 4 4 5 5 6 6 6 7 7 7 8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 10

(G)

TAB 8 8 8 8 8 8 8 8 8 8 8 10 12 3 5 5 3 0 3 5 5

(D)

TAB 5 5 3 0 3 5 5 5 3 0 5 4 4 5 2 4 5 3 5 1/2

(G) D.S. al Coda

TAB (5) 5 3 5 5 3 6 5 5 3 3 5 3 0 5 3 5 3 0 3 5 5 3 3 5 2 2 0 2 2



Coda

w/Rhy. Fill 1

w/Rhy. Fig. 1

C7

Whis- key Riv- er take my mind; _____ don't let her mem - 'ry tor - ture me.

(G7) Whis - key Riv - er don't _ run dry; _____ (D7)

— you're all — I got _ take care _ of me. — w/Fill 2 N.C. (G) G

Rhy. Fill 1

T
A 5 5
B 3 3

Fill 2

N.C.

T
A
B 1 3 3 3 0 2 2 2 3 3 3 3 4 4 4 4 5 5 5 4 3 2 1 0 G



Always On My Mind
Angel Flying Too Close To The Ground
Blue Eyes Crying In The Rain
City Of New Orleans
Georgia On My Mind
Good Hearted Woman
Mammas Don't Let Your Babies Grow Up To Be Cowboys
My Heroes Have Always Been Cowboys
On The Road Again
Uncloudy Day
Whiskey River
Seven Spanish Angels

